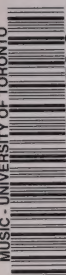



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H. M. S. PINAFORE

OR,

The Lass that Loved a Sailor.

AN ENTIRELY ORIGINAL NAUTICAL COMIC OPERA

IN TWO ACTS.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

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LONDON :

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DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B.	<i>First Lord of the Admiralty</i>
Capt. Corcoran	...	...	...	...	...	...	...	...	...	<i>Commanding H.M.S. Pinafore</i>
Ralph Rackstraw	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Dick Deadeye	...	...	...	...	...	...	...	...	...	<i>Able Seaman</i>
Bill Bobstay	...	...	...	...	...	...	...	...	...	<i>Boatswain's Mate</i>
Bob Becket	...	...	...	...	...	...	...	...	...	<i>Carpenter's Mate</i>
Tom Tucker	...	...	...	...	...	...	...	...	...	<i>Midshipmite</i>
Sergeant of Marines.										
Josephine	...	...	...	...	...	...	...	...	...	<i>The Captain's Daughter</i>
Hebe	...	...	...	...	...	...	...	...	...	<i>Sir Joseph's First Cousin</i>
Little Buttercup	...	...	...	...	...	...	...	...	...	<i>A Portsmouth Bumboat Woman</i>

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.

SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. - Noon. ACT II. - Night.

H. M. S. PINAFORE.

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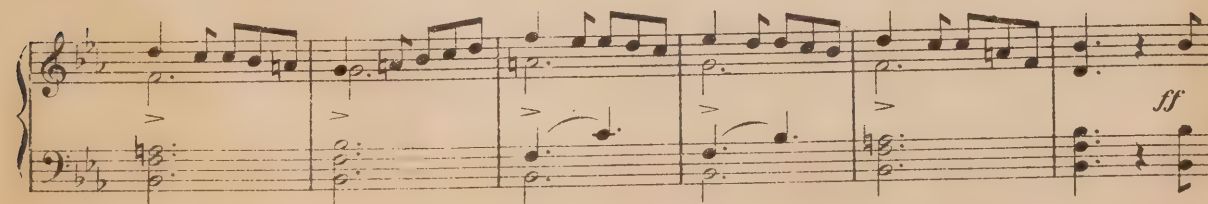
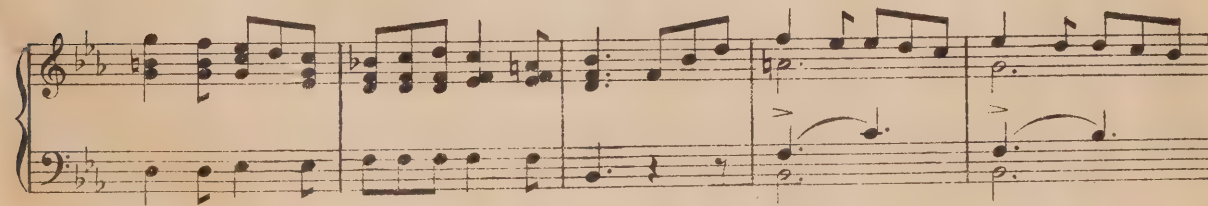
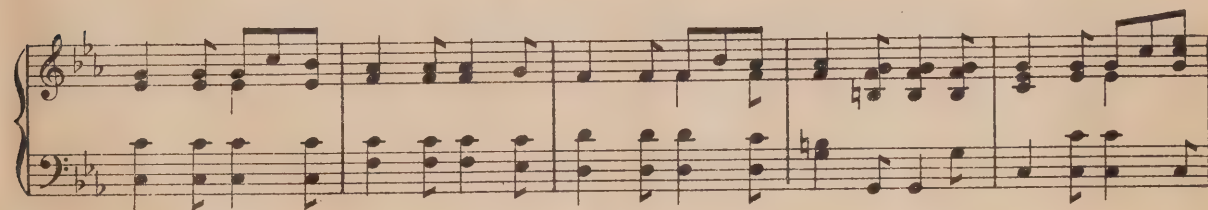
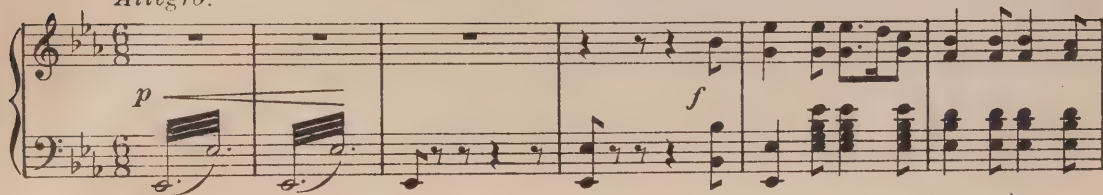
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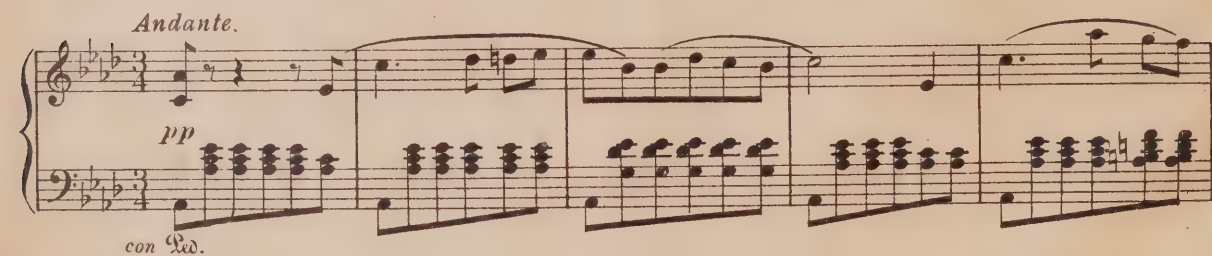
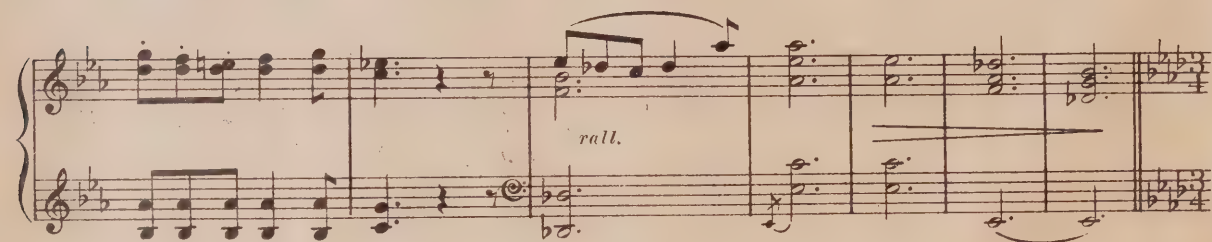
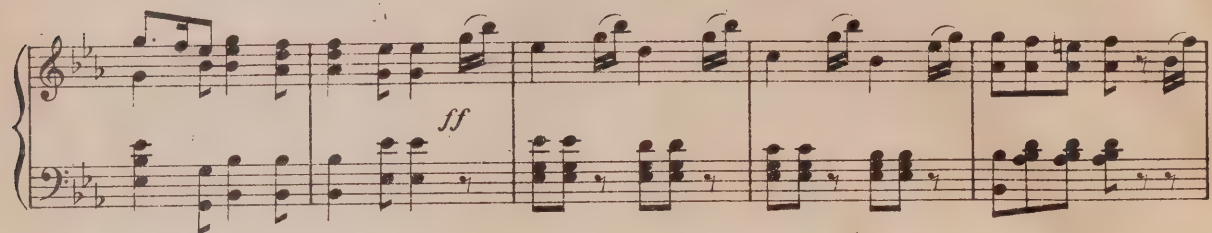
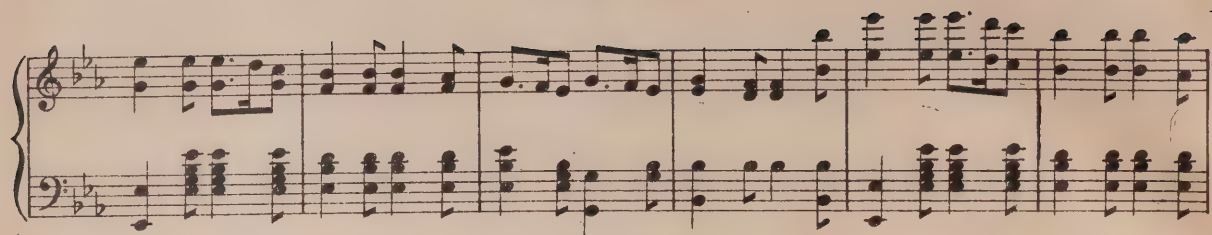
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THE LASS THAT LOVED A SAILOR.

OVERTURE.

Allegro.

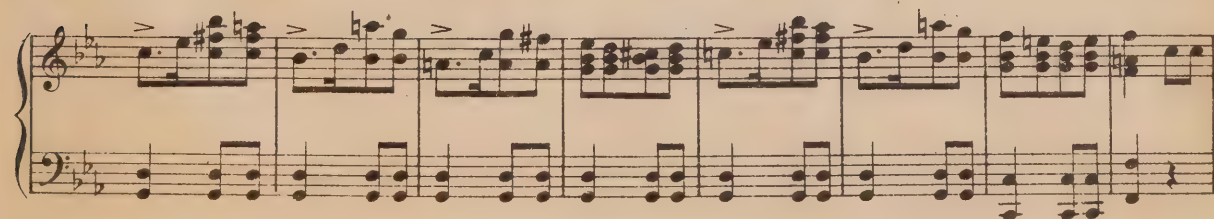
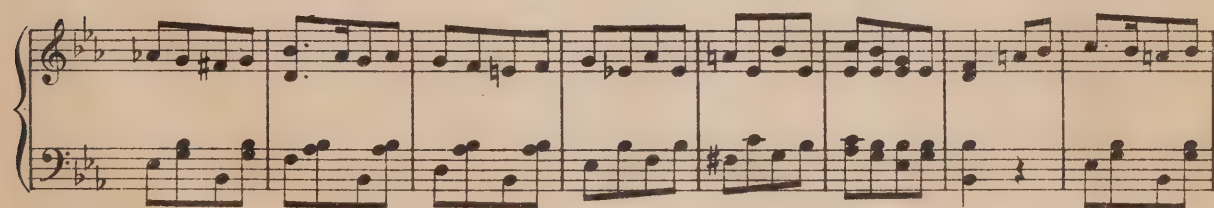
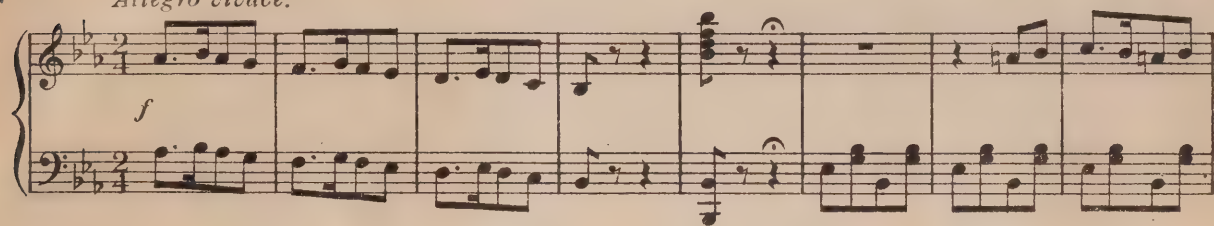
PIANO.

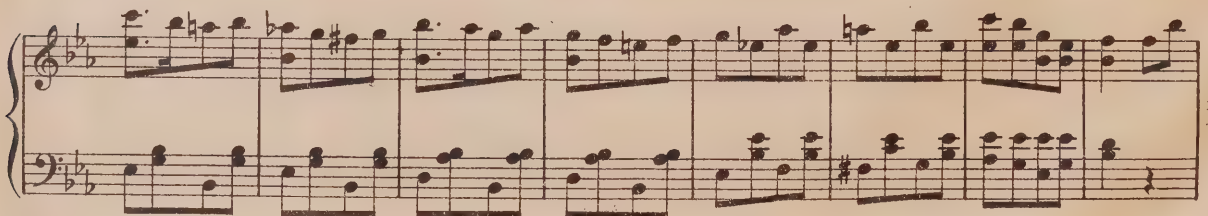
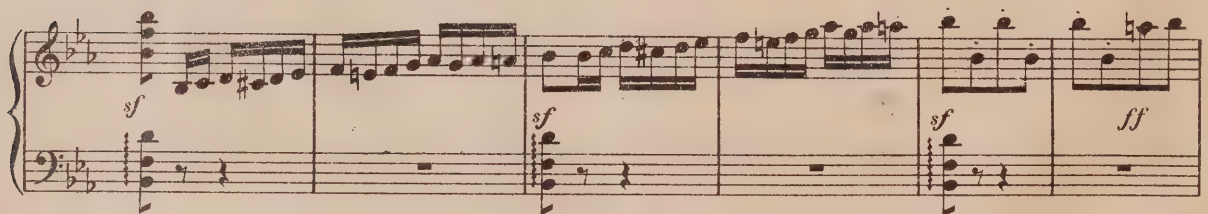
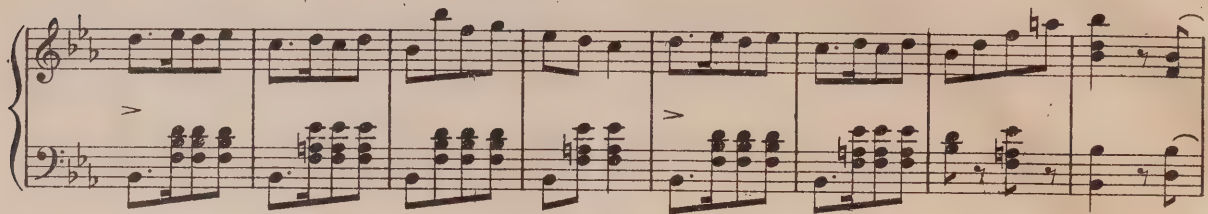


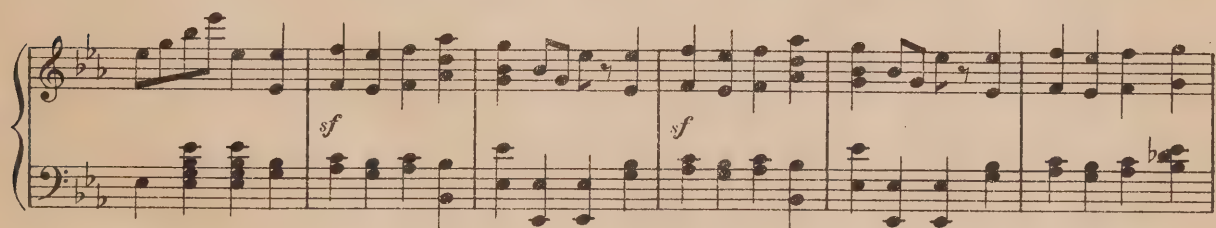
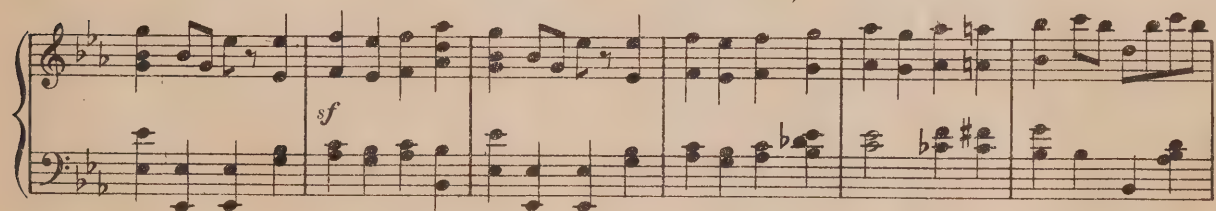
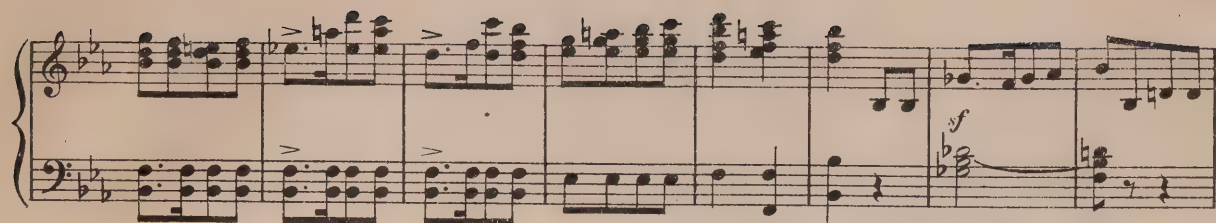


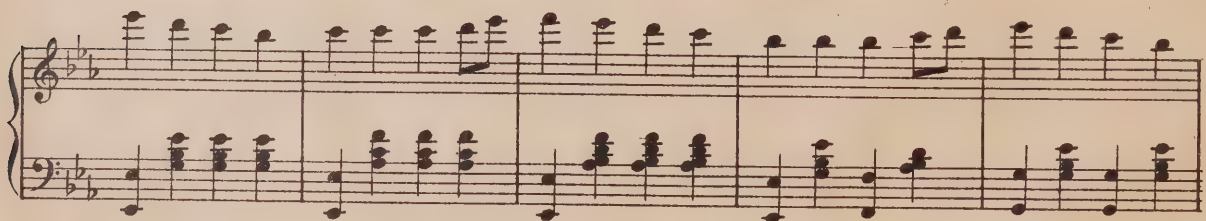
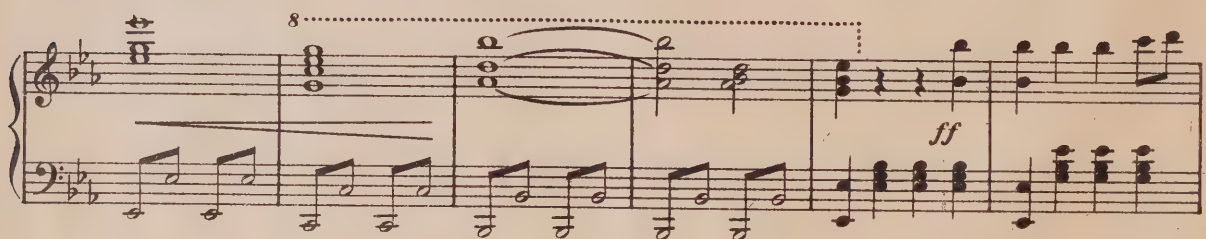
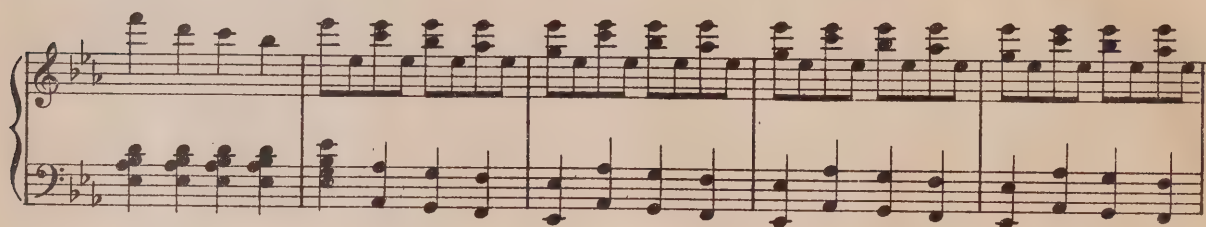
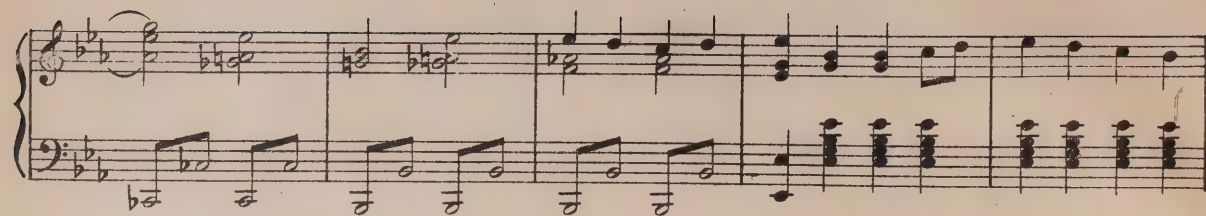


Allegro vivace.









Nº 1.

OPENING CHORUS.

Allegretto Pesante.

PIANO. *ff*

con gra.....

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one sharp (F#). The tempo is marked 'Allegretto Pesante'. The first system includes a forte (ff) dynamic and a 'con gra' (congratulatory) marking. The second system continues the melody and accompaniment. The third system introduces a piano (p) dynamic and triplet markings. The fourth system features a 'p' dynamic and triplet markings. The fifth system includes a 'p' dynamic and triplet markings. The sixth system concludes with a 'Staccato' marking and a 'con gra' marking.

ff

p

p

Staccato

con gra.....

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The bass staff has a dotted line labeled "con gra" below it. The music includes various chords and melodic lines. A "cresc." (crescendo) marking is present above the piano part.

Second system of the musical score. The piano part continues with a "cresc molto" (crescendo molto) marking. The bass staff has a dotted line labeled "con gra" below it. The system ends with a "ff" (fortissimo) marking.

Third system of the musical score. The piano part continues with a "con gra" marking above the treble staff. The system consists of several measures of piano accompaniment.

Fourth system of the musical score. It includes a vocal line on a single staff with the lyrics "We sail the ocean". Above the vocal line is the marking "BASSES. f". Below the vocal line, the piano part continues with a "con gra" marking above the treble staff and a "ff" marking above the bass staff.

Fifth system of the musical score. It includes a vocal line on a single staff with the lyrics "blue, And our saucy ships a beauty; We're sober men and true, And at". Below the vocal line, the piano part continues with a treble and bass staff.

TENORS.

When the balls whistle free o'er the bright blue sea We

tentive to our duty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at anchor we ride On the Ports-mouth tide We've

stand to our guns all day. When at anchor we ride On the Ports-mouth tide We've

plen - ty of time for play, A - hoy! A - hoy! A.hoy! A -

plen - ty of time for play. The balls whistle free

hoy! We stand to our guns, to our guns all day.

O'er the bright, blue sea We stand to our guns, to our guns all day.

con sva.....

ff We sail the ocean blue, And our saucy ships a beauty; We're

ff We sail the ocean blue, And our saucy ships a beauty; We're

ff

con sva.....

sober men and true, And attentive to our duty; Our saucy ships a

sober men and true, And attentive to our duty; Our saucy ships a

con sva.....

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

ff

con gra..... *con gra.....*

This system contains the first two lines of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and'. The piano part begins with a forte (*ff*) dynamic and includes a tempo marking of *con gra.....* (congratulations).

true, We sail the o - - cean blue.

true, We sail the o - - cean blue.

con gra.....

This system contains the next two lines of the musical score. The vocal melody continues with the lyrics 'true, We sail the o - - cean blue.'. The piano accompaniment continues with the same tempo marking of *con gra.....*.

This system contains the final two lines of the musical score on this page. It shows the continuation of the vocal melody and piano accompaniment, ending with a double bar line.

No. 2.

RECITATIVE and SONG—(Mrs. Cripps.)

VOICE. *MRS. CRIPPS. RECIT.*

Hail! men-o'-wars-men, safe-guards of your nation! Here is an end at last of all privation!

PIANO.

f

You've got your pay, spare all you can afford To wel-come lit-tle But-ter-cup on board.

p

attacca.

SONG—(Mrs. Cripps.)

VOICE. *Allegretto.*

I'm

PIANO. *f*

called lit-tle But-ter-cup, Dear lit-tle But-ter-cup. Though I could nev-er tell why; But

p

still I'm call'd But-ter_cup, Poor lit-tle But-ter_cup, Sweet lit-tle But-ter_cup I.

I've snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors, and watch - es, and

knives; I've rib - bons and la - ces To set off the fa - ces Of pret - ty young

sweet - hearts and wives. I've trea - cle and tof - fee, I've tea and I've

cof - fee. Soft tom - my and suc - cu - lent chops; I've

chick-ens and co-nies, And pret-ty po-lo-nies, And ex-cel-lent pe-per-mint

rall.

drops. ——— Then buy of your But-ter-cup, Dear lit-tle But-ter-cup,

a tempo

Sail-ors should ne-ver be shy- So buy of your But-ter-cup,

Poor lit-tle But-ter-cup, Come, of your But-ter-cup buy. ———

colla voce

4

No 2a

RECITATIVE—(Mrs. Cripps and Boatswain.)

MRS. CRIPPS. *RECIT.*

VOICE. But tell me who's the youth whose falt'ring feet With dif_fi_cul_ty bear him on his course?

PIANO.

BOATSWAIN. That is the smartest lad in all the fleet—Ralph Rackstraw. Ralph! That name! Remorse! remorse!

MRS. CRIPPS.

Attacca.

No 3.

SCENA—(Ralph) and CHORUS.

Andante.

VOICE. RALPH. The

PIANO. *p*

Night - ingale sigh'd for the moon's bright ray, And

told his tale_ in his own me_lo-dious way. He sang Ah, well-a-

CHORUS.
TENORS. *pp*
BASSES. *p*
-day. He sang Ah, well-a - day. RALPH. The low - ly vale_ for the

moun - tain vain-ly sighed, To his hum-ble wail the

CHORUS. *pp*
e - cho-ing hills re-plied. They sang "Ah, well-a - day!" They

RALPH.

sang "Ah, well-a - day."

I know the va_lue of a kind_ly cho_rus, But

cho_rus-es yield lit_tle con - so - la - tion When we have pain, and trouble too, be -

MRS. CRIPPS.

_fore us! I love, and love, a - las! a_bove my sta - tion. He

CHORUS. *unis.*

loves, and loves a lass a_bove his sta - tion! Yes, yes, the lass is much above his sta - tion.

ARIA.

Andante moderato.

VOICE.

RALPH.

PIANO.

*f**pp*

A

mai - den fair to see, The pearl of min - stel - sy, A bud of blush - ing beau - ty: For

p

CHORUS.

whom proud no - bles sigh, And with each o - ther vie, To do her me - nial's du - ty. To

pp

do her me - nial's du - ty. A sui - tor low - ly born, With

pp

hope-less pas-sion torn, And poor be-yond de-ny-ing, Has

dar'd for her to pine, At whose ex-al-ted shrine A world of wealth is

CHORUS. *p* *RALPH.*

sigh-ing, A world of wealth is sigh-ing. Un-learn-ed he in aught Save

that which love has taught, For love had been his tu-tor Oh,

*rall.**rall.*

pi - ty, pi - ty me! Our cap - tain's daughter, she, and I that low - ly

sui - tor! Oh! pi - ty, pi - ty me, our captain's daughter, she, and I that low - ly

CHORUS OF MEN.

TENORS.

mp

And he, and he, that low - ly

BASSES.

pp

And he, and he, that low - ly

pp

sui - tor.

sui - tor.

sui - tor.

*f**3*

Red.

*

Nº 4. RECIT, SONG and CHORUS—(Captain Corcoran.)

Allegretto. RECIT. CAPTAIN C.

VOICE. My gal-lant crew, good

VOICE. morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

PIANO. *ff* Sir, good morning! Quite well, and

f

I am in rea-son-a-ble health, And hap-py to meet you all once more.

you, sir?

p *f*

The musical score is written for voice and piano. It begins with a tempo marking of 'Allegretto' and a key signature of two sharps (F# and C#). The time signature is 2/4. The first system shows the voice part with a recitative section for Captain C. The piano part provides accompaniment. The second system continues the voice part with the lyrics 'morn-ing!' and 'I hope you're all quite well.' The piano part includes a forte (f) dynamic. The third system shows the voice part with the lyrics 'Sir, good morning!' and 'Quite well, and'. The piano part includes a forte (f) dynamic. The fourth system shows the voice part with the lyrics 'I am in rea-son-a-ble health, And hap-py to meet you all once more.' The piano part includes a piano (p) dynamic. The fifth system shows the voice part with the lyrics 'you, sir?'. The piano part includes a piano (p) dynamic and a forte (f) dynamic.

(CHORUS.)

You do us proud, sir!

ff

1. I

am the captain of the *Pin-a-fore*.
do my best to sa-tis-fy you all.

You're
You're ex-

CHORUS OF MEN.

1. And a right good captain too!
2. And with you we're quite con-tent!

p

f

ve-ry, ve-ry good, And, be it un-der-stood I com-mand a right good
-ceed-ing-ly po-lite, And I think it on-ly right To re-turn the com-pli-

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un - der - stood, He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

Tho' re - la - ted to a peer, I can
Bad lan - guage or a - buse I

- mands a - right good crew.
- turn the - com - pli - ment.

hand, reef, and steer, Or ship a sel - va - gee; I am
ne - ver, ne - ver use, What e - ver the e - mer - gen - cy; Though

ne-ver known to quail At the fu-ry of a gale, And I'm ne-ver, ne-ver sick at
 "both-er it" I may— Oc-ca-sion-al-ly say, I ne-ver use a big, big

sea. No, ne-ver! Hard-ly
 D! No, ne-ver! Hard-ly

What, ne-ver? What, ne-ver?
 What, ne-ver? What, ne-ver?

TENORS.
 e-ver. He's hard-ly e-ver sick at sea. Then give three cheers, and
 e-ver. Hard-ly e-ver swears a big, big D! }

BASSES.
 He's hard-ly e-ver sick at sea. Give three cheers, and
 Hard-ly e-ver swears a big, big D! }

dim. p

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then

ff

(Pause second verse only.)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

ff

1. CAP. C. 2.

2. I

No 4a

RECIT.—(Mrs. Cripps and Captain Corcoran.)

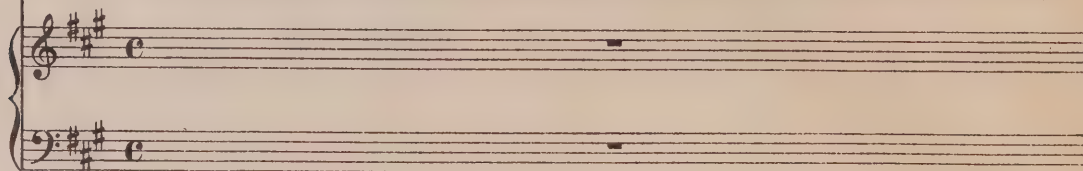
MRS. CRIPPS.

VOICE.



Sir, you are sad; the silent eloquence of yonder tear, That trembles on your eyelash,

PIANO.



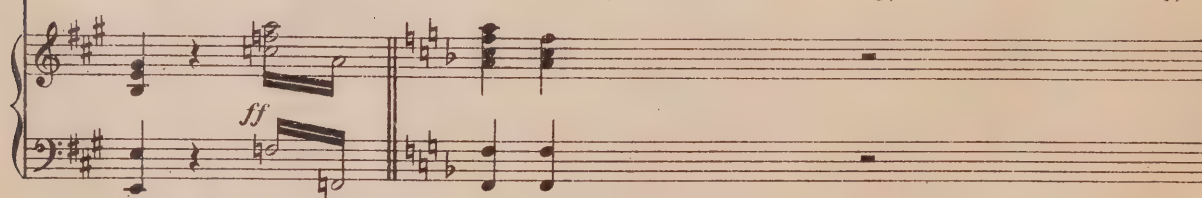
Proclaims a sorrow far more deep than common; Confide in me; fear not, I am a mother!



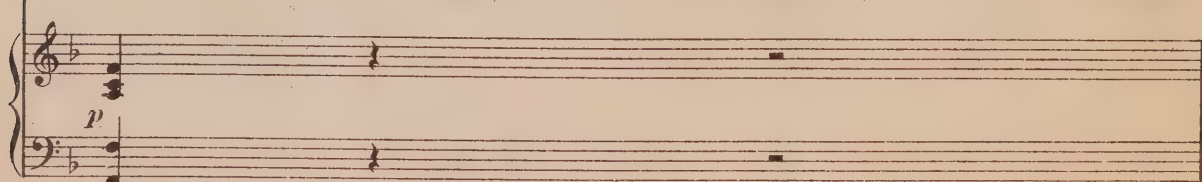
CAPTAIN C.



Yes, lit_tle But_ter_cup, I'm sad and sor_ry,



My daugh-ter Jo-se-phine, the fair-est flower That e-ver blos-somed on an-ces-tral



tim-ber. Is sought in marriage by Sir Jo-seph Por-ter Our Ad-mi-ral-ty's First Lord:

p *f*

But for some rea-son she does not seem to tac-kle kind-ly to it.

MRS. CRIPPS.

Ah, poor Sir Jo-seph! Ah! I know too well—the

Tempo moderato.

an-guish of a heart that loves but vain-ly! But see! hear comes your

CAPTAIN C.

most attractive daughter; I go, farewell! A plump and pleasing per-son.

No 5.

SONG—(Josephine.)

Andante.

VOICE.

Sor-ry her

PIANO.

lot— who loves too well, Hea-vy the heart— that hopes but vain-ly;

Sad— are the sighs that own the spell Utter'd by eyes— that speak too plain-ly.

Sor-ry her lot— who loves too well, Heavy the heart that hopes but vain-ly.

rall.

Hea - vy the sor - row that bows the head, When love is a -

p *cresc.*

live and hope is dead, When love is a live and

f *dim.* *colla voce* *p*

hope is dead.

f *p*

Sad is the hour when sets the sun, Sad is the

night to earth's poor daughters, When to the ark the

wea - ried one Flies from the emp - ty waste of wa - ters.

Sad is the hour when sets the sun, Sad is the night to earth's poor

rall.
daugh - ters. Hea - vy the sor - row that bows the

Un poco animato.

rall. *p*

cresc. *f*
head, When love is a - live and hope is dead, When

cresc. *f*

dim. *p*
love is a - live, And hope, and hope is dead.

colla voce *f*

No 6.

CHORUS OF WOMEN. (Behind the Scenes.)

Andantino. 1st & 2nd SOPRANOS. *p* *cresc.*

VOICE. *p* *cresc.*

O - ver the bright blue sea — Comes Sir

PIANO. *p* *cresc.*

f

Jo - seph Por - ter, K. C. B. Wher - e - ver he may

f

go — Bang, bang the loud nine poun - ders go;

f Shout _____ o'er the bright blue sea, *p* For Sir

Jo - seph Por - ter, K. C. B. *f* Shout _____ o'er the bright blue

sea, *p* For Sir Jo - seph Por - ter, K. C. B., *dim.* For Sir

p Jo - seph Por - ter K. C. B. *pp*

No 7.

CHORUS OF SAILORS.

Allegretto come Ista **BASSES.**

VOICE. *pp* We sail the ocean blue, And our saucy ships a

PIANO. *pp staccato*

TENORS.

beauty; We're so-ber men and true, And at-tén-tive to our du-ty; We

sail, we sail the ocean blue, And our saucy ships a beauty; We're

sail, we sail the ocean blue, And our saucy ships a beauty; We're

cresc.

so-ber, so-ber men and true, And at-ten-tive to our du-ty, So-ber, so-ber men and

cresc.

so-ber, so-ber men and true, And at-ten-tive to our du-ty, So-ber, so-ber men and

cresc.

cresc. molto

ff

true. We're smart and so-ber men, And quite de-void of fe-ar, In-

ff

true. We're smart and so-ber men, And quite de-void of fe-ar, In-

ff

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

p

p

SOPRANOS.

Gai - ly—

tr *tr* *p*

trip - ping, light - ly— skip - ping, Flock the— maid - ens to— the— ship - ping; Gai - ly—

trip - ping, light - ly— skip - ping, Flock the— maid - ens to— the—

shipping. TENORS & BASSES. Sai - lours—

Flags, and guns, and pennants dip-ping, All the la - dies love the ship-ping.

sprightly, al - ways right-ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES.

La - dies who can smile so bright-ly Sai - lours wel - come most po - lite - ly, welcome most po -

Sai - lours spright-ly al - ways right-ly Wel - come la - dies so po -

- lite - ly.

SOPRANOS.
 - lite - ly. Gai - ly trip - ping, light - ly skip - ping, Flock the -
 TENORS.
 BASS. We're smart and so - ber men, And
 Gai - ly trip - ping, light - ly skip - ping, Flock the

mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the -
 quite de - void of fe - ar, In all the roy - al N. None
 mai - dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the

Legato
 mai - dens to the ship; Sai - lers spright - ly al - ways right - ly Wel - come
Legato
 are so smart as we are; La - dies who can smile so bright - ly Sai - lers
Legato
 mai - dens to the ship; Sai - lers spright - ly al - ways right - ly Sai - lers

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody is simple and melodic, with some phrasing slurs.

No 8.

Sir Joseph, Cousin Hebe, Boatswain and Chorus.

Moderato.
CAPTAIN C.

Now give three cheers I'll lead the way, Hur-rah! Hurrah! Hur-ray! Hur-

CHORUS. SOPRANO.
Hur-ray! Hur-

BASS.
Hur-ray! Hur-

Moderato.
PIANO. *mf* *f a tempo*

- ray! Hur-ray!

- ray! Hur-ray!

- ray! Hur-ray!

SIR J. PORTER. *Vivace.*
I am the monarch of the

COUSIN HEBE.
sea, The ruler of the Queen's Na-vee, Whose praise great Britain loud-ly chants: And

we are his sis-ters and his cou-sins and his aunts. CHORUS. SOPRANOS.
And we are his sis-ters and his
TENORS & BASSES.
And they are his sis-ters and his

esce.

His sis-ters and his cou-sins and his aunts.
cou-sins and his aunts, His sis-ters and his cou-sins and his aunts.
cou-sins and his aunts, His sis-ters and his cou-sins and his aunts.

p

SIR J. PORTER.
When at an-chor here I ride, My bo-som swells with

COUSIN HEBE.
pride, And I snap my fingers at a foe-man's taunts. And so do his sisters and his

cou-sins and his aunts, His

SOPRANOS.

And so do his sis-ters and his cou-sins and his aunts, His

TENORS & BASSES.

And so do his sis-ters and his cou-sins and his aunts, His

cresc.

SIR J. PORTER.

sis-ters and his cou-sins and his aunts. But

sis-ters and his cou-sins and his aunts.

sis-ters and his cou-sins and his aunts.

f *p* *dim.*

when the breez-es blow I gen-er-al-ly go be-low, And

pp

COUSIN HEBE.

seek the se-clu-sion that a ca-bin grants. And so do his sis-ters and his

cou-sins and his aunts, SOPRANOS. And

And so do his sis-ters and his cou-sins and his aunts. And

TENORS & BASSES. And

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cousins; Whom he

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cousins; Whom he

cresc. so do his sis-ters and his cou-sins and his aunts, His sis-ters and his cousins; Whom he

reck-ons up by doz-ens, and his aunts.

reck-ons up by doz-ens, and his aunts.

reck-ons up by doz-ens, and his aunts.

No. 9.

SONG.— Sir J. Porter and Chorus.

Allegro non troppo.

PIANO.

f

SIR J. PORTER.

1. When
2. As

p

I was a lad I serv'd a term As of- fice boy to an An- torney's firm. I
of- fice boy I made such a mark That they gave me the post of a junior clerk. I

clean'd the win- dows and I swept the floor, And I po-lish'd up the han- dle of the
serv'd the writs with a smile so bland, And I co- pied all the let- ters in a

big front door.
big round hand.

CHORUS.

He po-lish'd up the han-dle of the big front door.
He co-pied all the let-ters in a big round hand.

He po-lish'd up the han-dle of the big front door.
He co-pied all the let-ters in a big round hand.

po-lish'd up that han-dle so care-ful-lee, That now I am the ru-ler of the
co-pied all the let-ters in a hand so free, And now I am the ru-ler of the

Queen's Na-vee.
Queen's Na-vee.

He po-lish'd up that han-dle so care-ful-lee That
He co-pied all the let-ters in a hand so free, And

He po-lish'd up that han-dle so care-ful-lee That
He co-pied all the let-ters in a hand so free, And

now he is the ru-ler of the Queen's Na-vee.

now he is the ru-ler of the Queen's Na-vee.

3.

In serving writs I made such a name
 That an articulated clerk I soon became;
 I wore clean collars and a brand new suit
 For the pass examination at the Institute.
 And that pass examination did so well for me,
 That now I am the ruler of the Queen's Navee.

CHORUS.—And that pass examination, &c.

4.

Of legal knowledge I acquired such a grip
 That they took me into the partnership,
 And that junior partnership I ween
 Was the only ship that I ever had seen.
 But that kind of ship so suited me,
 That now I am the ruler of the Queen's Navee.

CHORUS.—But that kind, &c.

5.

I grew so rich that I was sent
 By a pocket borough into Parliament.
 I always voted at my party's call,
 And I never thought of thinking for myself at all,
 I thought so little they rewarded me,
 By making me the ruler of the Queen's Navee.

CHORUS.—He thought so little, &c.

6.

Now landmen all, whoever you may be,
 If you want to rise to the top of the tree,
 If your soul isn't fettered to an office stool,
 Be careful to be guided by this golden rule,—
 Stick close to your desks and never go to sea,
 And you all may be rulers of the Queen's Navee.

CHORUS.—Stick close &c.

EXIT FOR LADIES.

Vivace. SIR JOSEPH.

VOICE. For I hold that on the seas The ex-pression "if you

PIANO. *f*

COUSIN HEBE.

please" A par-ti-cu-lar-ly gen-tle-man-ly tone im-plants. And so do his sis-ters, and his

cousins, and his aunts.

SOPRANOS.

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

cresc.

reck-ons up by doz-ens, and his aunts!

reck-ons up by doz-ens, and his aunts!

No. 10. TRIO and CHORUS—(Ralph, Boatswain, and Boatswain's-mate.)

Moderato.

PIANO.

§ RALPH.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

BOATSWAIN.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain -
 2. His eyes should flash with an in - born fire, His brow with scorn be—

BOATSWAIN'S-MATE.

1. A Bri - tish tar is a soar - ing soul, As free as a moun - tain
 2. His eyes should flash with an in - born fire, His brow with scorn be

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

bird;— His en - er - ge - tic fist Should be rea - dy to re - sist A
 wrung; He ne - ver should bow down To a dom - i - neer - ing frown, Or the

dic - ta - to - rial word; And his
tang - of a ty - rant tongue; And his

dic - ta - to - rial word; His nose should pant,
tang - of a ty - rant tongue; His foot should stamp,

dic - ta - to - rial word; His nose should pant, And his
tang - of a ty - rant tongue; His foot should stamp, And his

lip should curl, And his brow should furl,
throat should growl, And his face should scowl,

His cheeks should flame, His
His hair should twirl, His

lip should curl, His cheeks should flame, And his brow should furl,
throat should growl, His hair should twirl, And his face should

And his heart should glow, And his fist be ever ready For a
And his breast pro - trude, And this should be his cus - tom - a - ry

bo - som should heave, And his fist be ever ready For a
eyes should flash, And this should be his cus - tom - a - ry

furl, And his bo - som should heave, And his heart should glow, And his fist ever
scowl, And his eyes should flash, And his breast pro - trude, And this his

CHORUS. SOPRANOS.

*Più vivace.**cresc.*

rall.
knock - down blow.
at - ti - tude.

His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, His

TENORS & BASSES.

rall.
knock - down blow.
at - ti - tude.

His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, His

rall.
rea - dy For a knock - down blow.
cus - tom - a - ry at - ti - tude.

*Più vivace.**cresc.*

cheek should flame, And his brow should furl, His bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

cheek should flame, And his brow should furl, His bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And his

cresc.

f
heart should glow, And his fist be ev - er read - y For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry

f
heart should glow, And his fist be ev - er read - y For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry

*Vivace.**f*

2.

at - ti - tude, his at - ti -

at - ti - tude, his at - ti -

RALPH.

- tude, his at - ti - tude, his at - ti - tude.

- tude, his at - ti - tude, his at - ti - tude.

No. 11.

DUET.—(Josephine and Ralph.)

Allegro con brio.

VOICE. JOSEPHINE.

Re _ frain, au _ da _ cious

PIANO. *ff* *fp*

tar, Your suit from press _ ing, Re _ mem _ ber what you are, And whom ad _

_ dress _ ing, Re _ frain, au _ da _ cious tar, Your suit from press _ ing, Re _ mem _ ber what you are, And

whom addressing, Re _ frain, audacious tar, Re _ member what you are. *p (aside)* I'd

Un poco più lento.

laugh my rank to scorn, In u - nion ho - ly, Wère he more high - ly born Or I — more

p

low - ly, I'd laugh my rank to scorn, In u - nion ho - ly, Wère he more high - ly

cresc. *dim.* *p* *ritard.*

mf *dim.* *colla voce*

born Or I more low - ly. *Tempo I.*

pp *ff*

RALPH. Proud

la - dy, have your way, Un - feeling beau - ty! You speak, and I o -

p

- bey, It is — my — du - ty; I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my cap-tain's daughter; Proud la - dy, have your way, You

speaking, and I o - bey. *(aside)* *p* *Un poco più lento.* My heart, with an-guish

torn, Bows down be - fore her; She laughs my love to scorn; Yet I a -

cresc. *dim.* *p* *rit.* - dore her, My heart, with anguish torn, Bows down be - fore her. She laughs my love to

Tempo I. JOSEPHINE. *f* scorn, Yet I a - dore her. Re - frain au - da - cious tar, Your suit from

più lento
p
 press - ing! *l'd*
più lento
p
RALPH.
 Proud la - dy, have your way, Un - feel - ing beau - ty! My

laugh my rank to scorn, In u - nion ho - ly, Were he more high - ly born — Or
 heart with an - guish torn, Bows down be - fore her; She laughs my love to scorn, — Yet

p

rit. *pp*
 I more low - ly.
rit. *pp*
 I a - dore — her.

rit. *pp* *p*

Allegretto moderato.

VOICE. *RALPH. Recit.*

Can I survive this o-ver-bear-ing? Or live a life of mad des-

PIANO. *fp*

- pair-ing? My prof-fer'd love despis'd, re-ject-ed? No, no, it's not to be ex-

- pect-ed!

RALPH.

Allegro con brio. Messmates a-hoy! come here! come here!

f a tempo *Segue Finale* *ff*

ff *SOPRANOS.*

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

TENORS & BASSES.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

RALPH.

The mai - den treats my suit with scorn, Re -

cheer! what cheer!

cheer! what cheer!

ff *p*

- jects my hum - ble love, my la - dy. She says I am ig - no - bly born, And

cuts my hopes a - drift, my la - dy.

Oh! cru - el one! oh! cru - el one!

Oh! cru - el one! oh! cru - el one!

f

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? are they but slaves? Love comes a like to high and low— Bri-

BOATSWAIN.

Shall we submit? are we but slaves? Love comes a like to high and low— Bri-

CHORUS.

Shall we submit? are we but slaves? Love comes a like to high and low— Bri-

Shall we submit? are we but slaves? Love comes a like to high and low— Bri-

- tan - nia's sai - lers rule the waves, And shall they stoop to in - sult?

- tan - nia's sai - lers rule the waves, And shall they stoop to in - sult?

- tan - nia's sai - lers rule the waves, And shall they stoop to in - sult? No! no!

- tan - nia's sai - lers rule the waves, And shall they stoop to in - sult? No! no!

DEADEYE.

You must sub-mit, you are but slaves; A la-dy she! O-ho! O - ho! You low-ly

toilers of the waves, She spurs you all- I told you so! Shall they sub-mit?

SOPRANOS.
TENORS & BASSES.
Shall we sub-mit?

Shall they submit? are they but slaves?

BOATSWAIN.
Shall we submit? are we but slaves?

DEADEYE.
You must sub-mit you are but

are they but slaves? Shall they submit? are they but slaves?

are we but slaves? Shall we submit? are we but slaves?

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

slaves; A la - dy she! O - ho! O - ho! O - ho!

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

Love comes a-like to high and low— Bri - tan - nia's sai - lor's

DEADEYE.

She spurns you all, She spurns you all— I told you so!

Cousin HEBE & SOPRANOS.

rule the waves And shall ^{they} stoop to in - sult? No! no!

BOATSWAIN & BASS.

rule the waves And shall ^{they} stoop to in - sult? No! no!

RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri - thee, tell The maid that, as I died, I lov'd her

CHORUS.

well! Of life, a - las, his leave he's tak - ing, For

Of life, a - las, his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he lov'd her well.

RALPH. *b^b*.

tell The maid

as he died, he lov'd her well.

Be warn'd,

my

tell The maid

as he died, he lov'd her well.

mess - mates all Who love in rank a - bove you - For Jo - sephine I

JOSEPHINE. RECIT.

Tutti. CHORUS. SOPRANOS.

fall!

Ah! stay your hand! I love you!

TENORS & BASSES.

Ah! stay your hand - she loves you!

SOPRANOS.

RALPH.

JOSEPHINE.

TENORS & BASSES.

Loves me?

Loves you!

Yes! Yes! Ah yes!

she loves

you!

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

COUSIN HEBE.

Oh joy. oh rap_ture un_foreseen, For now the sky is all se_rene, The

RALPH.

Oh joy, oh rap_ture un_foreseen, For now the sky is all se_rene, The

Allegro vivace.

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a-

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a-

god of day-the orb of love, Has hung his en_sign high a_bove, The sky is all a-

- blaze.

We'll chase the lag_ging hours a long, And

- blaze.

We'll chase the lag_ging hours a long, And

- blaze.

With woo_ing words and lov_ing song, We'll chase the lag_ging hours a long, And

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In

if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

p

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

DEADEYE.

He thinks he's

f *p*

won his Jo-seph-ine, But tho' the sky is now se - rene, A frowning thun-der-bolt a -

stacc.

-bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

captain ere the day is gone Will be ex-treme-ly down up-on The wicked men who

art em-ploy To make his Jo-seph-ine his coy In ma-ny va-rious

cresc. *f*

JOSEPHINE.
Oh joy, oh rapture un-foreseen, The cloud-ed sky is now se-rene, The

COUSIN HEBE.
Oh joy, oh rapture un-foreseen, The cloud-ed sky is now se-rene, The

RALPH.
Oh joy, oh rapture un-foreseen, The cloud-ed sky is now se-rene, The

ways. Our captain soon, unless I'm wrong, Will be ex-

f *p*

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

- tre - ly down up - on The wick - ed men who art em - ploy, Will be ex -

cres -

sky is all a -

sky is all a -

sky is all a -

- tre - ly down up - on The wick - ed men, will be ex - tremely down up - on the men In many various

do

f

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

- blaze, is all a - blaze, is all a -

ways. In many various ways, Our captain soon will

p

- blaze, The sky is all, is all a - blaze.

- blaze, The sky is all, is all a - blaze.

- blaze. The sky is all, is all a - blaze.

be extremely down up on The wick.ed men in ma.ny various ways.

cres - - cen - - do

p
This ve - ry night, With -
With ba - ted breath,
And muf - fled oar,
Exactly the same time.
pp staccato

- out a light, A cler - gy - man
As still as death
We'll steal a - shore. Shall

JOSEPHINE.
And then we can RALPH.
make us one Re -
BOATSWAIN.
At half - past ten,

JOSEPHINE. COUSIN HEBE.

This ve - ry night, With

- turn, for none.

BOATSWAIN.

Can part them then!

CHORUS.

p This ve - ry night, With

p This ve - ry night, With

RALPH. JOSEPHINE. COUSIN HEBE. RALPH.

ba - ted breath And muf - fled oar - With - out a light, As still as death We'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

ba - ted breath And muf - fled oar - With - out a light, As still as death They'll

JOSEPHINE.

RALPH.

COUSIN HEBE.

JOSEPHINE.

steal a - shore. A cler - gy - man Shall make us one At half - past ten, And
BOATSWAIN.

At half - past ten,

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

steal a - shore. A cler - gy - man Shall make them one At half - past ten, And

JOSEPHINE.

then we can

COUSIN HEBE.

This ve - ry

RALPH.

Can part them then! This

Re - turn, for none

This
DEADEYE.

BOATSWAIN.

This

Can part them then! This

then. they can Re - turn, for none Can part them then! This, very

then they can Re - turn, for none Can part them then! This

night, With ba - ted breath And muf - fled oar, With - out a light As still as death We'll steal a shore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

ve - ry night, With ba - ted breath And muf - fled oar - With -

night, With ba - ted breath And muf - fled oar, Without a light As still as death We'll steal a shore. A cler - gy -

ve - ry night, With ba - ted breath And muf - fled oar - With -

sempre p e stacc.

- man Shall make us one At half - past ten, And then we can Re - turn, for none Can part us then! A cler - gy -

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- man Shall make them one At half - past ten, And then they can Re - turn, for none Can part them then! A cler - gy -

out a light, As still as death We'll steal a - shore. A

ff

- man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make us one At half-past ten, And then we can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

- man Shall make them one At half-past ten, And then they can Re-turn, for none, none,

ff

p

part us then!

p

part them then!

p

part us then!

p

none Can part them then!

p

none Can part them then!

p

none Can part them then!

p

none Can part them then!

p

DEADEYE. *Recit. Moderato.*

For ... bear, nor car-ry out the scheme you've plann'd, She is a

pp

la.dy— you a fore-mast hand! Re - mem - ber, she's your gallant captain's daughter,

CHORUS. Tutti.

And you, the mean-est slave that crawls the wa - ter! Back, ver - min,

back, Nor mock us! Back, ver - min, back, You shock us!

Allegro con brio.

ff

First system of piano introduction in 6/8 time, key of B-flat major. The right hand features eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Second system of piano introduction, continuing the musical texture from the first system.

SOPRANOS. *ff*

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side—Who

TENORS & BASSES. *ff*

Let's give three cheers for the sai - lor's bride Who casts all thought of rank a - side—Who

Piano accompaniment for the first vocal line, featuring chords and arpeggiated figures in both hands.

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

Second system of piano accompaniment, corresponding to the second vocal line.

gives up home and for - tune too, For the hon - est love of a sai - lor true! Tra,

Third system of piano accompaniment, concluding the page.

[illegible][illegible][illegible]

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and for - tune too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE & SOPRANOS.

Vivace.

For a Brit - ish tar is a soar - ing soul As

p

free as a moun-tain bird;— His— en-er-get-ic fist should be rea-dy to re-sist A

dic-ta-to-rial word!— His— eyes should flash with an in-born fire, His

brow with scorn be wrung; He ne-verse should bow down to a dom-i-neering frown, Or the

tang of a ty-rant tongue.

RALPH, DEADEYE, BOATSWAIN.

TENORS & BASSES. *Unison.*

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bosom should heave and his

cresc.

heart should glow, And his fist be ever ready for a knock-down blow.

SOPRANOS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

DEADEYE & BOATSWAIN with BASSES.

His foot should stamp and his throat should growl, His

ff

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

JOSEPHINE.

this should be his cus-tom-a-ry at-ti-tude, His eyes should flash, his

COUSIN HEBE.

this should be his cus-tom-a-ry at-ti-tude, His eyes should flash, his

RALPH.

this should be his cus-tom-a-ry at-ti-tude, His eyes should flash, his

DEADEYE.

this should be his cus-tom-a-ry at-ti-tude, His eyes should flash, his

BOATSWAIN.

this should be his cus-tom-a-ry at-ti-tude, His eyes should flash, his

SOPRANOS.

this should be his cus-tom-a-ry at-ti-tude, his at-ti-tude,

TENORS & BASSES.

this should be his cus-tom-a-ry at-ti-tude, his at-ti-tude,

breast pro-trude, His eyes should

breast pro-trude, His eyes should

breast pro-trude, His eyes should

breast pro-trude, His eyes should

breast pro-trude, His eyes should

his at-ti-tude,

his cus-tom-a-ry

his at-ti-tude,

his cus-tom-a-ry

Stringendo.

flash, his eyes should flash, his breast pro -

flash, his eyes should flash, his breast pro -

flash, his eyes should flash, his breast pro -

flash, his eyes should flash, his breast pro -

flash, his eyes should flash, his breast pro -

at - ti - tude, his at - ti - tude, his

at - ti - tude, his at - ti - tude, his

Stringendo.

sf

sf

Più vivo.

- trude, His eyes should flash, *ff*

- trude, His eyes should flash, *ff*

- trude, His eyes should flash, *ff*

- trude, His eyes should flash, *ff*

- trude, His eyes should flash, *ff*

at - ti - tude. His eyes, *ff*

at - ti - tude. His eyes, *ff*

Più vivo.

ff

Musical score for "The Eyes of the Lord" featuring SATB voices and piano accompaniment. The score includes lyrics such as "yes, His eyes", "his eyes", "should flash", and "His foot should stamp and his". The music is in 4/4 time with a key signature of two flats (B-flat and E-flat).

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

throat, his throat should growl, His hair should twirl and his

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face, his face should scowl;

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

face should scowl, His eyes should flash, His breast pro-trude, And this should be his

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

And this his at - - - ti - tude.

cus - tom - a - ry at - - - ti - tude.

cus - tom - a - ry at - - - ti - tude.

ff

rall.

ENTR'ACTE.

Tempo moderato.

PIANO.



Act II.



Nº 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

p *f* *p a tempo*

CAPTAIN C.

Fair moon, to thee I— sing! Bright re-gent of the hea - vens,

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens?

Say, why is ev - 'ry - thing— Ei - ther at six-es or at se - vens? I have

liv'd hi-ther-to Free from the breath of—

slan-der, Be-lov'd by all my crew, A

real-ly po-pu-lar Com-man-der. But now my kind-ly crew re-

-bel, My daugh-ter to a tar is par-tial. Sir

Jo-seph storms, and, sad to tell, He threat-ens a court-

cresc.

f - mar - tial! *p* Fair moon, to thee I sing!

dim. *pp*

Bright re-gent of the hea - - vens, Say, why is -

ev - 'ry - thing Ei - ther at six - es or at se - vens?

Fair moon, to thee I'll sing, - Bright re-gent of the

rall. *colla voce*

heav'ns!

a tempo *p*

No 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

VOICE. *MRS. CRIPPS.*

Things are sel - dom what they seem,

PIANO. *p* *ff* *p*

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers,

CAPTAIN C.

Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

MRS. CRIPPS.

Black sheep dwell in ev - 'ry fold, All that glit - ters is not gold;

ff *p*

Storks turn out to be but logs, Bulls are but in - flat - ed frogs.

CAPTAIN C. So they be, fre - quent - ly. MRS. CRIPPS. Drops the wind and

stops the mill, Tur - bot is am - bi - tious brill; Gild the far - thing if you will,

CAPTAIN C. Yet it is a far - thing still. Yes, I know, that is so:

Tho' to catch your drift I'm striving, It is sha - dy, it is sha - dy,

I don't see at what you're dri-ving, Mystic la - dy, mystic la - dy.

MRS. CRIPPS.

Stern con-vic - tion's o'er him steal-ing That the mys - tic la - dy's deal-ing

CAPTAIN C.

Stern con-vic - tion's o'er me steal-ing That the mys - tic la - dy's deal-ing

In o-ra - cu-lar re-veal-ing. That is so.

In o-ra - cu-lar re-veal-ing. Yes, I know.

p *ff*

CAPTAIN C.

Tho' I'm a - ny - thing but cle-ver I could talk like that for e-ver! Once a cat was

p

MRS. CRIPPS.

kill'd by care, On - ly brave de - serve the fair. Ve - ry true, so they do.

CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

ff *p*

MRS. CRIPPS.

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre - quentlee!

CAPTAIN C.

I a - gree. Paw of cat the chest - nuts snatches, Worn out garments

ff *p*

show new patches; On - ly count the chick that hatches, Men are grown up catch - y catchies.

MRS CRIPPS.

MRS CRIPPS.


Yes, I know that is so, Tho' to catch my drift he's striv - ing, I'll dis -

- sem - ble! I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble! Let him trem - ble!

MRS CRIPPS.


MRS CRIPPS.



Tho' a mys - tic tone I bor - row, He will learn the truth with sor - row;

CAPTAIN C.

CAPTAIN C.



Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using chords and single notes. The score is divided into four measures, with a repeat sign at the end of the second measure.

Here to-day and gone to-mor-row. That is so.

Here to-day and gone to-mor-row. Yes, I know.

I'll dis-semble, I'll dis-semble, Lethim tremble! Lethim

Tho' a mys-tic tone you borrow, I shall learn the truth tomorrow,

tremble! Lethim tremble! Yes, I know, that is so.

Here to-day and gone to-morrow, Yes, I know, that is so.

pp *a tempo* *ff*

No 15.

SCENA—(Josephine.)

Andante.

VOICE. The hours creak upon a - pace, My

PIANO. *p*

guil - ty heart is quak - ing; Oh, that I might re - trace The step that I am

tak - ing; It's fol - ly it were ea - sy to be shew - ing: What I am giv - ing

up, and whither go - - ing! { On the one hand, papa's luxurious home, }
hung with ancestral armour and old } brasses,

Carved oak and tapestry from distant Rome,
rare "blue and white" Venetian finger - glass - es, Rich Oriental rugs,
luxurious sofa pil - lows, And

ev - rything that is - n't old, from Gil-lows! And, on the other, a dark and dingy room
in some back street with stuffy children crying,

Where organs yell, and clacking housewives
fume, and clothes are hanging out all day a - dry - ing, With one cracked looking -
glass to see your face in, and

Allegro con spirito.

dinner served up,
in a pudding - ba - sin!

cresc. molto. *f*

A sim - ple sai - lor, low - ly born; Un - let - ter'd and un -

- known; Who toils for bread from ear - ly morn Till half the night has

flown, Till half the night has flown. No gold - en rank can

he im - part, No wealth of house or land; No for - tune, save his

trus - ty heart, And hon - est, brown right hand, his trus - ty heart, and brown right hand; And

yet he is so won_drous fair, That love for one so pass_ing rare, So

peer_less in his man - ly beau - ty, Were lit_tle elsethan so - lemn du - ty, Were

lit_tle else than so - lemn du - ty! Oh god of

love and god of rea_son say,— Which of you twain shall my poor heart o - bey? A

sim - ple sai - lor, low - ly born, Un - let - ter'd and un - known,— No

gold - en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon - est, brown right hand, his trus-ty heart and right

hand, Oh god of love and god of rea-son, say, Which of you

cresc.

twain shall my poor heart, - my poor heart o -

mf

- bey, God of love, god of rea-son, god of reason, god of love, say, -

cresc. *f*

Which shall my poor heart o - bey? Oh

god of love and god of rea-son, say, Oh god of love and god of rea-son,

say, Which of you twain shall my poor heart o - bey, my—

heart o - bey Which shall my heart, — my heart o -

- bey.

No 16. TRIO—(Josephine, Captain Corcoran, and Sir J. Porter.)

Allegro vivace.

PIANO. *f*

JOSEPHINE.

3. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

CAPTAIN C.

1. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

SIR J. PORTER.

2. Ne-ver mind the why and where-fore, Love can le-vel ranks, and

p

therefore I ad-mit the ju-ris-dic-tion; A-bly have you play'd your part, You have
therefore, Though his Lordship's station's migh-ty, Though stu-pen-dous be his brain, Though her
therefore, Though your nau-ti-cal re-la-tion In my set could scarcely pass, Though you

car - ried firm con - vic - tions To my hes - i - ta - ting heart.
 tastes are mean and fligh - ty, And her for - tune poor — and plain —
 oc - cu - py a sta - tion In the low - er mid - dle class —

CAPTAIN C. & SIR J. PORTER. (every time.)

Ring the mer - ry bells on board ship, Rend the air with warb - ling wild,

CAPTAIN C. CAPTAIN C. (each verse.)

SIR J. PORTER.

For the u - nion of his Lord - ship With a hum - ble cap - tain's child. For a
 of my Lord - ship With a hum - ble cap - tain's child.

JOSEPHINE. (each verse.) SIR J. PORTER. (each verse.)

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter And a

JOSEPHINE.

Lord who rule the wa - ter. And a tar who ploughs the wa - ter.

*sf**p*

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la - den, Rend with songs the air a - bove,

CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la - den, Rend with songs the air a - bove,

For the u - nion of a mai - den With the man who owns her love.

For the u - nion of a mai - den With the man who owns her love.

f

f 3rd Verse.

Let the air with joy be la - den,

CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the u - nion of a mai - den,

For her u - nion with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love,

f

Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The vocal parts have the lyrics "Rend with songs the air a - bove, For the man who owns". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

her love. _____

her love. _____

The second system continues the musical score. It features the same three-staff layout. The vocal parts have the lyrics "her love." followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with its eighth-note bass line and chords. The system ends with a double bar line.

The third system of the musical score consists of two staves for the piano accompaniment. It continues the eighth-note bass line and chords from the previous system. The system ends with a double bar line.

No. 17.

DUET— (Captain Corcoran and Deadeye.)

DEADEYE.

VOICE.

Kind Cap-tain, I've im-por-tant in-for-ma-

PIANO.

- tion— Sing hey, the kind Com-man-der that you are— A -

- bout a cer-tain in-ti-mate re-la-tion, Sing hey, the mer-ry

CAPTAIN C.

The mer-ry, mer-ry mai-den, The

mai-den and the tar.

The mer-ry, mer-ry

mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den and the

tar.
tar.

CAPTAIN C.

Good fel - low, in con - un - drums you are speak - ing— Sing hey, the mys - tic

sai - lor that you are— The an - swer to them vain - ly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar.

This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The bottom staff is a piano accompaniment in G major with a 2/4 time signature. The music consists of four measures.

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing

The mer - ry mer - ry mai - den, The mer - ry, mer - ry

This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The music consists of four measures.

hey, the mer - ry mai - den - and the tar.

mai - den, The mai - den - and the tar.

This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The music consists of four measures.

This system contains the final two staves of music on the page. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The music consists of four measures.

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - - ing— Sing

hey, the sim - ple Cap - tain that you are— This ve - ry night with

Rack-straw to be fly - - ing, Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

DEADEYE.

tar. The mer - ry, mer - ry

mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den— and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den— and the

tar.
tar.

CAPTAIN C.

4. Good fel - low, you have giv - en time - ly warn - ing— Sing hey, the thoughtful

sai - lor that you are— I'll talk to Mas - ter Rack - straw in the

morn - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o' -

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails_ and the tar.

mer - ry cat, The mer - ry cat, o' - nine - tails_ and the tar.

No 18.

SOLI and CHORUS.

Moderato. *mp* TENORS & BASSES.

VOICE. *mp* Care-ful-ly on tip-toe

PIANO. *pp*

steal-ing, Breath-ing gent-ly as we may, Ev-'ry

step with cau-tion feel-ing, We_ will_ soft-ly steal a-way. Goodness

ff

DEADEYE. CHORUS OF MEN.

me! why, what was that? Si-lent be, it was the cat! It

CAPTAIN C.

was, it was the cat! They're right, it was the cat!

cresc. *p* *dim.*

CHORUS OF MEN.

Pull a-shore in fash-ion stea-dy, Hy-men

pp

will de-fray the fare, For a cler-gy-man is

rea-dy To u-nite the ha-py pair. Good-ness

ff

DEADEYE.

me why, what was that? Si - lent be, a - gain the

CHORUS OF MEN.

CAPTAIN C.

cat! It was a - gain the cat! They're

p JOSEPHINE.

Ev - ry step with cau - tion

p RALPH.

Ev - ry step with cau - tion

right, it was the cat!

with cau - tion

DEADEYE.

Ev - ry step with cau - tion

pp

feel-ing. We will soft - ly steal a-way, Ev-ry step with cau-tion *pp*

feel-ing, We will soft - ly steal a-way, Ev-ry step with cau-tion *pp*

feel-ing, They will soft - ly steal a-way, Ev-ry step with cau-tion *pp*

feel-ing. They will soft - ly steal a-way, Ev-ry step with cau-tion *pp*

TENORS. We will steal a - way, Ev-'ry step, ev-'ry step with cau-tion *pp*

BASSES. We will steal a - way, Ev-'ry step, ev-'ry step with cau-tion *pp*

feel-ing, We will steal a - - - way. *rall.*

feel-ing, We will steal a - - - way. *rall.*

feel-ing, They will soft - - - ly steal a-way. *rall.*

feel-ing, They will soft - - - ly steal a-way. *rall.*

feel-ing, We will soft - - - ly steal a-way. *rall.*

feel-ing, We will soft - - - ly steal a-way. *rall.*

feel-ing, We will soft - - - ly steal a-way. *ff* *3* *3* *3* *accel.*

CAPTAIN C.

Vivace.

Hold!

Pret-ty daugh-ter of mine, I in-

*ff**p*

- sist up-on know-ing Where you may be go-ing With these sons of the brine;

For my ex-cel-lent crew, Tho' foes they could thump a-ny, Are

CHORUS OF MEN.

scarcely fit-com-pan-y, My daugh-ter, for you, Now, hark at that, do! Tho'

RA-ious

foes we could thump any, We're scarcely fit-com-pany For a la-dy like you!

Prov. of - fi - cer, that haughty lip un - curl! Vain man, suppress that su - per - ci - lious

sneer, For I have dard to love your match - less girl, A

CAPTAIN C.
fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE.
He, hum - ble, poor, and low - lyborn, The mean - est in the -

RALPH.
I. hum - ble, poor, and low - lyborn, The mean - est in the

port di - vi - sion - The butt of e - pau - let - ted scorn - The

port di - vi - sion - The butt of e - pau - let - ted scorn - The

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The lyrics are "port di - vi - sion - The butt of e - pau - let - ted scorn - The". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

mark of quar - ter - deck de - ri - sion, Has dar'd to raise his

mark of quar - ter - deck de - ri - sion, Have dar'd to raise my

The second system continues the musical score. The vocal staves have lyrics "mark of quar - ter - deck de - ri - sion, Has dar'd to raise his" and "mark of quar - ter - deck de - ri - sion, Have dar'd to raise my". The piano accompaniment continues with similar patterns, including some dynamic markings like *p* (piano).

worm - y eyes A - bove the dust to which you'd mould him, In man - hood's glor - ious

worm - y eyes A - bove the dust to which you'd mould me, In man - hood's glor - ious

The third system of the musical score features the lyrics "worm - y eyes A - bove the dust to which you'd mould him, In man - hood's glor - ious" and "worm - y eyes A - bove the dust to which you'd mould me, In man - hood's glor - ious". The piano accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a final piano accompaniment line.

pride to rise, *ff* He is an Eng - - - lish - man, be -

pride to rise, *ff* I am an Eng - - - lish - man, be -

- hold him!

- hold me!

BOATSWAIN. He -

CHORUS. TENORS. *ff* He is an Eng - - - lish - man!

BASSES. *ff* He is an Eng - - - lish - man!

Moderato.

is an English-man For— he him-self has said it, And it's great-ly to his

fz *p stacc.*

cre - dit, That he is an Eng - lish - man! For he

That he is an Eng - lish - man!

That he is an Eng - lish - man!

f *p*

might have been a Roo - sian, A French, or Turk or Proo - sian, Or per - haps I - tal - i -

- an! But in spite of all temp - ta - tions To be -

TENORS & BASSES.

Or per - haps I - tal - i - an!

p

- long to o - ther na - tions, He re - mains an Eng - lish - man! He re -

- mains an Eng - lish - man! *rall.* CHORUS OF MEN. *f a tempo*
For in spite of all temp -

- ta - tions To be - long to o - ther na - tions, He re - mains an Eng - lish -

He re - mains an Eng - lish - man! *rall.*
- man! He re - mains an Eng - lish - man! *rall.*

CAPT. C.

First system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat (Bb) and a common time signature. The lyrics are: "In ut - ter - ing a re - pro - ba - tion To a - ny Bri - tish". The piano part includes a dynamic marking *p* (piano) in the second measure.

Second system of the musical score. The vocal line continues with the lyrics: "tar, I try to speak with mod - e - ra - tion, But you have gone to". The piano accompaniment continues with the same key signature and time signature.

Third system of the musical score. The vocal line continues with the lyrics: "far. I'm ve - ry sor - ry to dis - par - age A hum - ble fore - mast". The piano accompaniment continues with the same key signature and time signature.

Fourth system of the musical score. The vocal line continues with the lyrics: "lad, But to seek your cap - tain's child in mar - riage Why, dam - me, it's too". The piano accompaniment continues with the same key signature and time signature. A dynamic marking *f* (forte) appears in the vocal line in the fourth measure.

bad! Yes, damme, it's too bad! Yes, damme, it's too bad!

DEADEYE.

SOPRANOS. Yes, damme, it's too bad!

ff Oh! *ff* Oh!

TENORS & BASSES.

ff Oh! *ff* Oh!

ff *f* *ff* *f*

COUSIN HEBE.

Did you hear him— did you hear him? Oh, the mon - ster o - ver -

pp

He said damme, he said damme, Yes,

pp

He said damme, he said damme,

p

The musical score is arranged in systems. The first system shows vocal lines for 'bad!' and 'Yes, damme, it's too bad!' with a piano accompaniment. The second system introduces 'DEADEYE.' and 'SOPRANOS.' with 'Oh!' exclamations. The third system continues the vocal parts with 'TENORS & BASSES.' and 'Oh!' exclamations, accompanied by piano chords. The fourth system features 'COUSIN HEBE.' with the lyrics 'Did you hear him— did you hear him? Oh, the mon - ster o - ver -'. The fifth system continues the dialogue with 'He said damme, he said damme, Yes,'. The sixth system concludes with 'He said damme, he said damme,'. The piano part consists of chords and single notes, with dynamic markings like *ff*, *f*, *pp*, and *p* indicating volume changes.

- bearing! Don't go near him— don't go near him— He is swearing— he is

he said dam-me, he said damme, he said damme, Yes,

Yes, he said damme, damme, dam me, dam-me, dam-me, Yes,

The first system of the musical score. It consists of three vocal staves and a piano accompaniment. The vocal parts have lyrics: "- bearing! Don't go near him— don't go near him— He is swearing— he is", "he said dam-me, he said damme, he said damme, Yes,", and "Yes, he said damme, damme, dam me, dam-me, dam-me, Yes,". The piano part provides harmonic support with chords and moving lines in both hands.

SIR J. PORTER.

swearing! My pain and my dis - tress, I find it is not

damme.

damme.

The second system of the musical score. It begins with the attribution "SIR J. PORTER." above the vocal staff. The lyrics continue: "swearing! My pain and my dis - tress, I find it is not", "damme.", and "damme.". The piano accompaniment continues with similar harmonic patterns.

Moderato.

p

The third system of the musical score. It starts with the tempo marking "*Moderato.*" and a dynamic marking "*p*" (piano). The piano accompaniment features a more active melody in the right hand, while the left hand provides a steady bass line. The vocal part is not present in this system.

ea - sy to ex - press; My a - maze - ment my sur - prise—You may learn from the ex -

The fourth system of the musical score. It contains the lyrics: "ea - sy to ex - press; My a - maze - ment my sur - prise—You may learn from the ex -". The piano accompaniment continues with chords and moving lines in both hands.

CAPTAIN C.

- pres - sion of my eyes! My lord— one word— the facts are not before you: The

word was in - ju - di - cious, I al - low, But hear my ex - pla -

SIR J. PORTER.

- na - tion, I im - plore you, And you will be in - dignant too, I vow! I will

hear of no de - fence, At - tempt none if you're sen - si - ble. That word of e - vil

sense, is whol - ly in - de - fen - si - ble. Go, ri - bald, get you hence To your

ca-bin with ce-le-ri-ty. This is the con-se-quence Of ill-ad-vised as-

SIR J. PORTER.

- pe-ri-ty! SOPRANOS. Thus

This is the con-se-quence Of ill-ad-vised as - pe-ri-ty!

TENORS & BASSES.

This is the con-se-quence Of ill-ad-vised as - pe-ri-ty!

stringendo molto

all shall learn ere long, To re-frain from lan-guage strong. For I

p *stringendo molto*

COUSIN HEBE. *sempre stringendo*

hav-ent an-y sym-pa-thy for ill-bred taunts! No more have his sis-ters, and his

sempre stringendo

cou_sins, and his aunts.

cresc.

No more have his sis_ters, and his cou_sins, and his aunts, No

cresc.

No more have his sis_ters, and his cou_sins, and his aunts, No

vivace

more have his sis_ters, and his cou_sins, and his aunts, His cousins, and his sis_ters, And his

more have his sis_ters, and his cou_sins, and his aunts, His cousins, and his sis_ters, And his

vivace

sis_ters, and his cou_sins, and his aunts! *ff* For he

sis_ters, and his cou_sins, and his aunts! *ff* For he

f *ff*

And it's

is an Eng-lish - man! — And he him - self has said - it, And it's

is an Eng-lish - man! — And he him - self has said it, And it's

That he

great - ly to his cre - dit That he is an Eng - lish - man, — That he

great - ly to his cre - dit That he is an Eng - lish - man, — That he

gra.....

rall.

is — an — Eng — lish - man!

rall.

is — an — Eng — lish - man!

rall.

No 19.

OCTETT and CHORUS.

Allegretto moderato. RALPH.

VOICE. Fare - well. my own. Light of my life, fare -

PIANO.

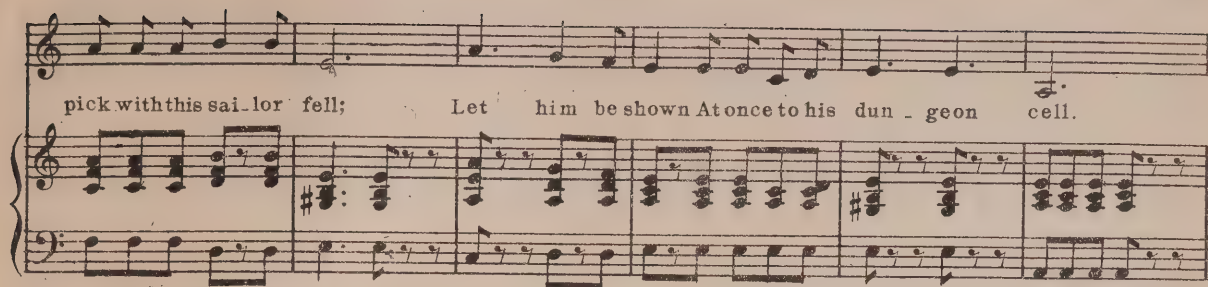
well! For crime un-known I go to a dun - geon cell.

JOSEPHINE.

I will a - tone: In the meantime, farewell! And all a -

SIR J. PORTER.

- lone Re-joice in your dun - geon cell! A bone, a bone I'll



pick with this sail- or fell; Let him be shown at once to his dun- geon cell.

p COUSIN HEBE.

He'll hear no tone — Of the maiden he loves so well! No te - le -

p DEADEYE.

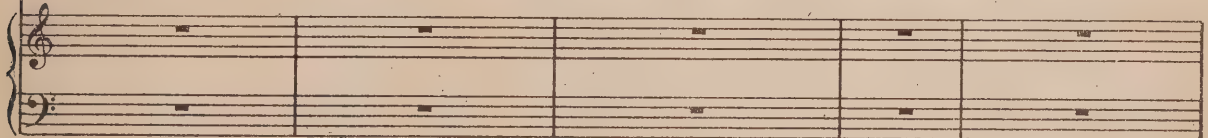
He'll hear no tone — Of the maiden he loves so well! No te - le -

p BOATSWAIN.

He'll hear no tone — Of the maiden he loves so well! No te - le -

p BOATSWAIN'S-MATE.

He'll hear no tone — Of the maiden he loves so well! No te - le -



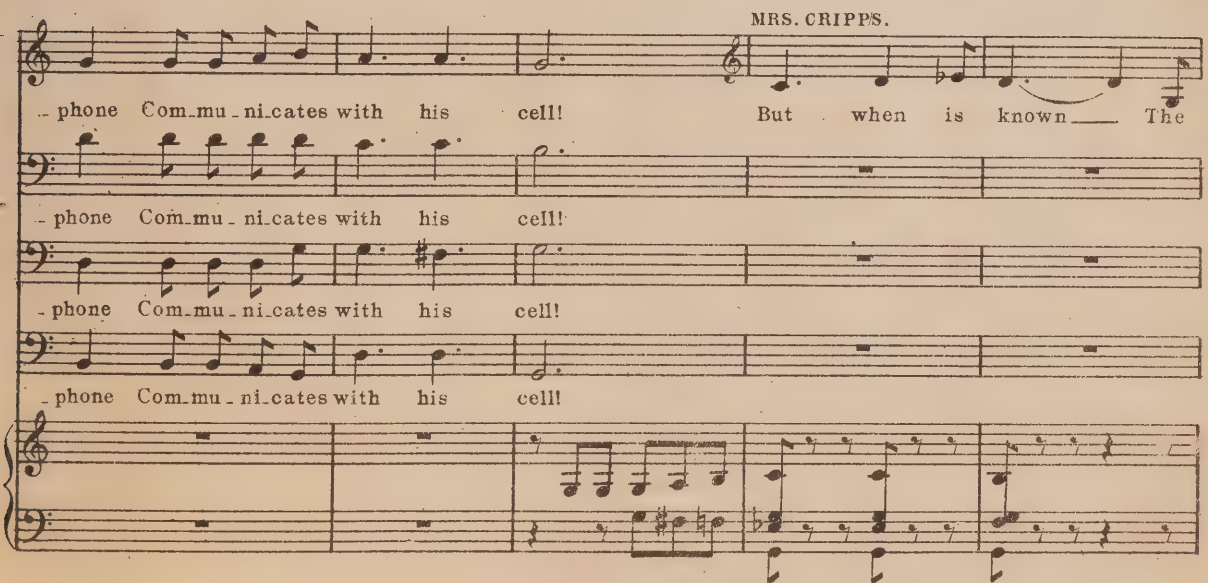
MRS. CRIPPS.

phone Com-mu-ni-cates with his cell! But when is known — The

phone Com-mu-ni-cates with his cell!

phone Com-mu-ni-cates with his cell!

phone Com-mu-ni-cates with his cell!



se.cret I have to tell, Wide will be thrown, The door of his dun.geon cell.

cresc.

mf JOSEPHINE.
Fare - well, my own, Light of my life, fare - well! - And all a -

mf COUSIN HEBE.
He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.
He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.
Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.
He'll hear no tone Of her he loves so well! Let him be -

mf DEAD EYE.
He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN.
He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN'S-MATE.
He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS.

For crime un -
TENORS & BASSES.

For crime un -

lone Re-joice in your dun - geon, your dun - geon cell!
 shown At once to a dun - geon, a dun - geon cell!
 - known He goes to a dun - geon, a dun - geon cell!
 - known I go to a dun - geon, a dun - geon cell!
 shown At once to his dun - geon, his dun - geon cell!
 - known He goes to a dun - geon, a dun - geon cell!
 - known He goes to a dun - geon, a dun - geon cell!
 - known He goes to a dun - geon, a dun - geon cell!
 - known He goes to a dun - geon, a dun - geon cell!
 - known He goes to a dun - geon, a dun - geon cell!

trem. f

SIR J. PORTER.

SIR J. PORTER.

My pain and my dis-tress, Again it is not ea-sy to ex-press; My a-

- maze - ment, my sur - prise, A - gain you may dis - co - ver from my eyes!

CHORUS. *p*

How
p
How

MRS. CRIPPS.

Hold! Ere up - on your

ter - ri - ble the as - pect of his eyes!

ter - ri - ble the as - pect of his eyes!

loss you lay much stress, A long con - ceal - ed crime I would con - fess!

p *pp*

No 20.

LEGEND.— (Mrs. Cripps and Chorus.)

VOICE. MRS. CRIPPS.

tremolo

PIANO.

1. A

ma - ny years a - go, When I was young and charming, As some of you may

know, I prac - tis'd ba - by - farming.

SOPRANOS.

TENORS & BASSES.

Now this is most a - larming! When

Now this is most a - larming! When

she was young and charming She practis'd ba-by-farming, A ma-ny years a-

she was young and charming She practis'd ba-by-farming, A ma-ny years a-

MRS. CRIPPS.

Two ten-der babes I nuss'd, One was of low con-di-tion; The

- go!

- go!

o-ther up-per-crust, A re-gu-lar pa-trician.

Now this is the po-

Now this is the po-

cresc. *sf* *p*

sition,- One was of low con - di - tion, The o - ther a pa - tri - cian, A
 sition,- One was of low con - di - tion, The o - ther a pa - tri - cian, A

cresc. *p*

MRS. CRIPPS.

2. Oh, bit - ter is my

ma - ny years a - go!

ma - ny years a - go!

p

cup! How e - ver could I do it? I mix'd those chil - dren up, And

not a crea - ture knew it!

How e - ver could you do it? Some day, no doubt, you'll

How e - ver could you do it? Some day, no doubt, you'll

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter rest. The lyrics "not a crea - ture knew it!" are written below. The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. Both start with a whole rest, then enter with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a quarter rest. The lyrics "How e - ver could you do it? Some day, no doubt, you'll" are written below the middle staff.

In

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

rue it, Al - though no crea - ture knew it, So ma - ny years a - go!

The second system continues the musical score. The top staff (vocal) has a whole rest for the first three measures, then a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter rest. The lyrics "In" are written below. The middle and bottom staves (piano) continue the accompaniment from the first system. The lyrics "rue it, Al - though no crea - ture knew it, So ma - ny years a - go!" are written below the middle staff.

time each lit - tle waif For - sook his fos - ter - mo - ther: The well-born babe was

cresc.

The third system concludes the page. The top staff (vocal) has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter rest. The lyrics "time each lit - tle waif For - sook his fos - ter - mo - ther: The well-born babe was" are written below. The middle and bottom staves (piano) continue the accompaniment. The lyrics "time each lit - tle waif For - sook his fos - ter - mo - ther: The well-born babe was" are written below the middle staff. The system ends with a crescendo marking "*cresc.*" in the piano part.

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mo - ther,

They left their fos - ter - mo - ther,

p

The one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

The one was Ralph, our bro - ther, Our cap - tain was the o - ther, A

cresc. *p* *cresc.* *p* *cresc.* *p*

rall. ma - ny years a - go!

rall. ma - ny years a - go!

rall. ma - ny years a - go!

a tempo *p*

Nº 21.

FINALE.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rap_ture

COUSIN HEBE.

Oh joy, oh rap_ture

RALPH.

Oh joy, oh rap_ture

DEADEYE.

Oh joy, oh rap_ture

Allegro vivace.

PIANO.

f

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

un_for_seen! The cloud_ed sky is now se_rene, The god of day, the

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

orb of love, Has hung his en-sign high a-bove; The sky is all a-

- blaze. We'll chase the lag-ging

- blaze. We'll chase the lag-ging

- blaze. With woo-ing words and lov-ing song They'll chase the lag-ging

- blaze. With woo-ing words They'll chase the lag-ging hours a-

hours a-long, And if he finds the maid - en coy, We'll mur - mur forth de -

hours a-long, And if he finds the maid - en coy, They'll mur - mur forth de -

hours a-long, And if he finds the maid - en coy, We'll mur - mur forth de -

- long, And if he finds the maid - en coy, He'll mur - mur forth de -

p *cresc.*

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - - - y roun - de -

- co - rous joy, In dream - y roun - de - lays, in roun - de -

f

- lays.

- lays.

- lays.

CAPTAIN C. CHORUS OF MEN.

- lays. For he is the captain of the Pin-a-fore, And a right good cap-tain

CAPTAIN C.

too! And though be-fore my fall I was cap-tain of you all, I'm a

CHORUS OF MEN.

mem-ber of the crew. And though before his fall He was cap-tain of us all, He's a

CAPTAIN C.

mem - ber_ of the crew. I shall mar - ry with a wife In my

The first system of the musical score for Captain C. features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are "mem - ber_ of the crew. I shall mar - ry with a wife In my".

hum - ble rank of life! And you, my own, are_ she. I must

The second system continues the musical score for Captain C. The lyrics are "hum - ble rank of life! And you, my own, are_ she. I must".

wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to

The third system continues the musical score for Captain C. The lyrics are "wan - der to and fro, But wher - e - ver I may go, I shall ne - ver be un - true to".

CHORUS OF MEN. CAP. C. CHORUS OF MEN.

thee! What, ne - ver? No, ne - ver! What, ne - ver?

The fourth system introduces the Chorus of Men. It features a vocal line for Captain C. and a vocal line for the Chorus of Men. The lyrics are "thee! What, ne - ver? No, ne - ver! What, ne - ver?".

CAP. C. CHORUS OF MEN. TENORS only.

Hard - ly e - ver! Hardly e - ver be un - true to thee, Then

The fifth system continues the musical score for Captain C. and the Chorus of Men. It features a vocal line for Captain C. and a vocal line for the Chorus of Men. The lyrics are "Hard - ly e - ver! Hardly e - ver be un - true to thee, Then".

p give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then *f*

p give three cheers, and one cheer more For the for-mer captain of the Pin - a - fore, Then *f*

p *f*

give three cheers, and one cheer more For the captain of the Pin - a - fore.

give three cheers, and one cheermore For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle But - ter - cup, dear lit - tle But - ter - cup

p

Though I could ne-ver tell why; ——— But still he loves But-ter-cup, poor lit-tle

Tutti. CHORUS. f
But-ter-cup, Sweet lit-tle But-ter-cup, aye! For he loves lit-tle But-ter-cup,

dear lit-tle But-ter-cup, Though I could ne-ver tell why; But still he loves

SIR J. PORTER.
But-ter-cup, dear lit-tle But-ter-cup, sweet lit-tle But-ter-cup aye! I'm the

mon-arch of the sea, And when I've mar-ried thee I'll be
stringendo molto

COUSIN HEBE.

true to the de_vo-tion that my love im-plants, Then good-by to your sis-ters, and your

cou-sins, and your aunts, Es-pe-cial-ly your cousins, Whom you reck-on up by dozens. Then good-

Vivace.
TUTTI.
SOPRANOS.
TENORS & BASSES.
Then good-

-bye to your sisters, and your cousins, and your aunts, Es-pe-cial-ly your cou-sins, Whom you

-bye to your sisters, and your cousins, and your aunts, Es-pe-cial-ly your cou-sins, Whom you

-bye to your sisters, and your cousins, and your aunts, Es-pe-cial-ly your cou-sins, Whom you

reck on up by doz ens, and your aunts! For he is an

reck on up by doz ens, and your aunts! For he is an

ff

Eng - lish - man! For he him - self has said it,

Eng - lish - man! For he him - self has said it,

And it's That he

And it's great - ly to his cre - dit That he

And it's great - ly to his cre - dit That he

is an Eng - lish - man, — That he is an Eng -

is an Eng - lish - man, — That he is an Eng -

8.

lish - man!

lish - man!

((CURTAIN.))

